

Harold Pinter Betrayal

Betrayal Drama, Metadrama and Perception Betrayal New York Magazine British Literature in Transition, 1960-1980: Flower Power Harold Pinter's The Dumb Waiter New York Magazine Glancing at Dramatists' Dialogue Betrayals Modern Drama Scholarship and Criticism 1981-1990 Modern Drama Betrayed Tragicomedy and Contemporary Culture Briefe im Theater Germanisch-Romanische Monatsschrift Journal of Evolutionary Psychology Literatur im Medienwechsel The New Republic MLA International Bibliography of Books and Articles on the Modern Languages and Literatures Dutch Quarterly Review of Anglo-American Letters Harold Pinter Richard Hornby Harold Pinter Catherine Mary McLoughlin Mary F. Brewer Ruby Cohn Gabriella Turnaturi Charles A. Carpenter George Cole John Orr Susanne Peters Heinrich Schröder (i.e., Franz Johannes Heinrich) Angela Bleisteiner Herbert David Croly Betrayal Drama, Metadrama and Perception Betrayal New York Magazine British Literature in Transition, 1960-1980: Flower Power Harold Pinter's The Dumb Waiter New York Magazine Glancing at Dramatists' Dialogue Betrayals Modern Drama Scholarship and Criticism 1981-1990 Modern Drama Betrayed Tragicomedy and Contemporary Culture Briefe im Theater Germanisch-Romanische Monatsschrift Journal of Evolutionary Psychology Literatur im Medienwechsel The New Republic MLA International Bibliography of Books and Articles on the Modern Languages and Literatures Dutch Quarterly Review of Anglo-American Letters Harold Pinter Richard Hornby Harold Pinter Catherine Mary McLoughlin Mary F. Brewer Ruby Cohn Gabriella Turnaturi Charles A. Carpenter George Cole John Orr Susanne Peters Heinrich Schröder (i.e., Franz Johannes Heinrich) Angela Bleisteiner Herbert David Croly

one of the most essential artists produced by the twentieth century pinter s work gets under our skin more than that of any living playwright new york times upon its premiere at the national theatre betrayal was immediately recognized as a masterpiece it won the olivier award for best new play and has since been performed all around the world and made into an academy award nominated film starring jeremy irons ben kingsley and patricia hodge betrayal begins with a meeting between adulterous lovers emma and jerry two years after their affair has ended during the nine scenes of the play we move back in time through the stages of their affair ending in the house of emma and her husband robert jerry s best friend betrayal deals with the shifting balance of power in triangular relationships and with the pain of loss pinter probes the corrosive nature of betrayal a world where pain and loss are explored with poetic precision guardian betrayal is an exquisite play brilliantly simple in form and courageous in its search for a poetry that turns banality into a melancholy beauty newsweek there is hardly a line into which desire pain alarm sorrow rage or some kind of blend of feelings has not been compressed like volatile gas in a cylinder less stable than it looks the play s subject is not sex not even adultery but the politics of betrayal and the damage it inflicts on all involved times uk

reissued to commemorate pinter winning the 2005 nobel prize for literature

new york magazine was born in 1968 after a run as an insert of the

new york herald tribune and quickly made a place for itself as the trusted resource for readers across the country with award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating new york as both a place and an idea

this volume traces transitions in british literature from 1960 to 1980 illuminating a diverse range of authors texts genres and movements it considers innovations in form emergent identities changes in attitudes preoccupations and in the mind itself local and regional developments and shifts within the oeuvres of individual authors

this collection of essays focuses on one of harold pinter s most popular and challenging plays the dumb waiter while addressing also a range of significant issues current in pinter studies and which are applicable beyond this play the interesting and provocative dialogues between established and emerging scholars featured here provide close readings of the dumb waiter within relevant cultural and historical contexts and from a range of theoretical perspectives the essays range over issues of autobiography and theater genre studies and the impact of pinter s political activism on his dramatic production among others the collection is also concerned with the meaning of the play when assessed against other examples of pinter s work both dramatic and non dramatic writing each contributor shows a gift for presenting a complex argument in an accessible style making this book an important resource for a wide range of readers from undergraduates to postgraduates and specialist researchers the collection offers essays that approach the dumb waiter from an interdisciplinary perspective and as both a literary and dramatic text thus the book should be of equal significance to those encountering pinter within the context of english studies drama and performance

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this book examines dramatic dialogue in english language theatre tracing verbal invention across four centuries from shakespeare and restoration comedy right up to contemporary english and american theatre published posthumously this renowned theatre scholar s book considers english dramatic dialogue as exemplified in the verbal invention of particular plays that invention is traced through puns repetitions adroit clichés occasional neologisms malapropisms sound play and more or less recondite allusions in eight chapters cohn offers close readings of monologue and dialogue in plays by william shakespeare william wycherley george etherege william congreve oscar wilde samuel beckett edward albee harold pinter david mamet tom stoppard sarah kane mark ravenhill caryl churchill sam shepard adrienne kennedy and suzan lori parks it s a fascinating text written with cohn s characteristic wit warmth and lucidity and offers both an authoritative introduction to theatre dialogue and a remarkable final addition to cohn s scholarly legacy

from iago to fredo judas to general hospital acts of betrayal fascinate us eventually we all encounter this universal experience of human interaction but despite its ubiquity being betrayed can

turn our lives upside down and leave us feeling suddenly frail and alone betrayal only arises out of sharing something of yourself with another and its impact speaks to the great tragedy of human relations at bottom other people are unknowable while most attempts to study betrayal only consider its moral or psychological dimensions gabriella turnaturi here examines betrayal as an act embedded in social relationships whose meanings change over time for example adultery is one of the most recognizable forms of betrayal but a wide gulf exists between its role in madame bovary and in the ice storm therefore turnaturi contends in order to examine the many meanings of betrayal we need to understand its context in a specific time and place born from the unpredictable possibilities of human interaction betrayal emerges as a sociological event in this thought provoking meditation on the stab in the back

a selective list of publications for the period offering some 25 200 entries no annotations arranged by nationality and linguistic groups most entries concern literary currents in drama since the last third of the 19th century playwrights who lived at least part of their lives in the 20th century noted directors and performance theory for students and scholars of modern dramatic literature while annual supplements of recent publications appear in the journal modern drama new compilers took a publication date of 1991 as their starting point for listings leaving some 2 000 items collected after 1992 appearing only in this volume annotation copyrighted by book news inc portland or

a perceptive study of the relationship between contemporary play writing and the society that gives rise to it

die studie untersucht das wirkungspotential und die funktionale entwicklung schriftlicher kommunikation im englischen drama in dramenästhetischer und kulturhistorischer perspektive an vielen beispielen aus der dramengeschichte vom 16 bis zum 20 jahrhundert wird differenziert der fragestellung nachgegangen wie drama und theater die grenzen zwischen dem geschriebenen wort und dem performativen charakter des bühnengeschehens sowohl akzentuieren als auch verwischen können das innovative potential dieser studie besteht darin dass hier erstmalig verdeutlicht wird wie sich das historischen veränderungen unterliegende verhältnis von schriftlichkeit und mündlichkeit im drama und theater darstellt und gezeigt wird wie sich in der geschichte des dramas auch die geschichte der schriftlichen kommunikation spiegelt

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